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HOW "CA TRU" – A FORM OF ORIGINAL TRADITIONAL MUSIC OF VIETNAM TURNED INTO "CO DAU" SINGING IN EARLY 20TH CENTURY AND ITS PRESENCE TODAY (RESEARCHED IN HANOI)

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Ca Tru is a form of original traditional music of Vietnam. It has a long history with the combination of folk culture and scholarly. In early 20th century, Ca Tru had turned into "Co dau" singing in Hanoi – a form of entertainment, serving the needs of audience members who just wanted to have fun. And, Ca Tru had a bad reputation. However, this was also the golden age of Ca Tru in Hanoi.

Keywords: Ca Tru, Co dau, original traditional music.

Ca Tru is a form of national traditional music with origins in northern Vietnam. It has a long history with the combination of folk culture and scholarly.

The historical development of Ca Tru is complex and largely unexplained, scholars trace back history and there are 2 theories. A number of authors have claimed that Ca Tru dates from the Ly dynasty (10th century), after the nearly 1,000 years of Chinese domination was interrupted by uprisings of Vietnamese. However, there is some evidence of documents, antiquities and sculpture… to suggest that an early form of Ca Tru performed by a large ensemble existed furing the Le dynasty (15th century).

Its origin also remains controversial. There are different stories and legends about Ca Tru's beginnings. However, all of them mentioned the same origin of Thanh Hoa, Nghe An, and Ha Tinh provinces before spread through Northen area of Red River Delta.

Ca Tru has many different names and each name has own meaning realted to its specific essense and performance contexts. Innitially, "Ca" is a Sino-Vietnamese word meaning "singing" or "song" and "Tru" is thought to be derived from "The", which means "card" (the bamboo tokens used as an indirect payment for the musicians). While the musicians performed, the scholars listening would throw the tokens into a basket in order to

praise the performance, and at the end of the event, tokens were collected and converted into money.

However, considering the source of existence and development, ca tru was also known as "*hat cua dinh", "hat nha to", "hat nha tro", "hat a dao"* and "*hat co dau"*...

From ancient times, Ca Tru was known as "*hat cua dinh" (singing in the "dinh")* at rituals and feasts for the worship of gods, the guardian spirits in the village communal house. On festival days, scholars and mandarins would carried the ceremony inside the communal house, while the singing war would be performed outside the house. The performance was not only to worship gods and holy spirits but also serve local audiences. The song must be in accordance with the ritual showing people's respect for divine spirits. Gradually, this form of art was spreaded to royal court and was known as "*hat nha to"* which mainly served scholars or "mandarins".

The term "*hat nha tro*" is less common than other term and likely to appear at the end of 19th century based on an article called "*Hat nha tro"* by Truong Vinh Ky. In which, the ancient village called Co Dam located in Nghi Xuan district, Ha Tinh province was believed to be the hometown of Ca Tru as there is still the foundation of a traditional house used to perform Ca Tru. Another conception of its origins is in Nghe An province as there is a mountain named "Ru Nha Tro"; thus, "*nha tro*" was once a popular name in Nghe An.[1] In the book "Vietnam Ca Tru bi khao", Do Bang Doan and Do Trong Hue explained: "During the performance at temple, singers had to sing and dance at the same time. The dance imitated the motion of crazies, drunks, hunters…. Thus, people used to call it *hat nha tro*".[2]

The tearm "*hat a dao"* on the other hand was related to the name of a female singer – the lead singer of the performance. According to the book "Complete Annals of Dai Viet", in 1025 under Ly Thai To dynasty, there was a talented musician called Dao Thi who was famous and beloved by everyone. Since the time of Dao Thi, in admiration of her, women who held a professtion as singer were referred to as "Dao hat', "a Dao" or "Dao nuong".[3]

"Hat a dao" was also known as "*hat co dao"*. The ''*a*'' of the compound word "*a dao*" was often replaced with "*co*", hence a dao was commonly rendered as "*co dau*". In the book "Ca Tru bi khao", Vu Ngoc Phac also explained: "Elderly successful *a dao* would accept disciples, train and let them accompany while performing. Those disciples had to pay fee called dau money. Only a skillful "a dao" with many sucessful disciples was called "co dau". Therefore, "Co dau" used to be a respectful term before gaining negative associations with prostitution.

Ca Tru started off as a form of entertainment for the royal court or was performed mainly in temples on religious court ceremonies. It was only later that it branched out into being performed at small private inns. Indeed, it was mainly scholars and aristocrats who enjoyed the genre. Ca Tru has a sophisticated combination between poetry and music, between vocal and instrumental music, sometimes even with dance.

Ca Tru singing is a very difficult singing. To achieve the main supply and the negative supply and Ca Tru law, the "Dao Nuong" (the female vocalist) in ancient times without a negative sign to learn that measures must first learn oral herd properly tunes that of providing for the right to sing the latter category, ensuring full and musicality musicality.

The performing art of Ca Tru itself is quite complicated requiring the singer to be lofty and elegant in gesture but no less sentimental. The internal breathing is of greatest

[1] According to Nguyen Duc Mau, Giai nghia mot so khai niem trong hat ca tru, 03/02/2010, http://www.vanhoanghean.com.vn/dat-va-nguoi-xu-nghe6/dat-nuoc-xu-nghe/giai-nghia-mot-so-khai-niem-trong-hat-ca-tru.

[2] Do Bang Doan, Do Trong Hue, 1994, Vietnam Ca Tru bi khao, Hochiminh city Publisher, page. 44.

[3] Complete Annals of Dai Viet, 1983, Science and society Publisher, page. 251.

importance in the singing technique. To maintain inner breathe, the singer never open mouth and let the sound emanating from the throat which makes sophisticated wailing echo. Singer performed at religious court need even better internal breath to sing night after night which were so clearly for even people stand far away. Therefore, they appeared to be decent and steady.

To perform Ca Tru, there involves of three performers: the female vocalist (Dao Nuong) provides the vocals whilst playing her "phach" (small wooden sticks beaten on a small bamboo bar to serve as percussion), lute player (Kep) is a man who plays the "dan day" (a long-necked, 3-string lute used almost exclusively for the Ca Tru genre) and a spectator (Quan Vien, is often a scholar or connoisseur of the art) who strikes a "trong chau" (praise drum) in praise (or disapproval) of the singer's performance, usually with every passage of the song. The way in which he strikes the drum shows whether he likes or dislikes the performance ("tom", "chat").

As a genre of chamber music, the performing space was a relatively small. The female singer sat on the central mat while lute player and spectator sat on sideways.

Ca Tru is organized into guilds managed with strict training regulations and ethical rules.

In certain angle of folk conception, Ca Tru was seen as a form of vocal careers, artists were classified as "outcast musician" did not under any of 4 main feudal classes (scholars, farmers, artisans, and merchants). Nevertheless, Ca Tru and its artists still occupies a significant position in the cultural and spiritual life. Going to Ca Tru inns to listen to "co dau" sing was to enjoy art.

Unfortunately, Ca Tru – a traditional musical genre had gone through a sensitive period of a sudden transformation into another professional of serving – "Co dau" singing. That was a unique social and cultural phenomenon in Hanoi in 20th century.

When being colonized by French, Vietnam had gone through significant change in politics, culture and economic which completely alter the appearance of Hanoi. The urbanization from Paris – the city of light was in contrast with the elegant of an ancient city but made profoundly impacts to the thousand years' culture of Thang Long (Thang Long is the old name of Hanoi capital). Ca Tru was also under the influences. How did Ca Tru transform from an art form of traditional culture into a form of servicing? How did the female singer "co dau" become prostitute? How did their lives? How were "co dau" streets formed? How did Ca Tru work to affirm national culture value? Those are the questions what we will study to elucidate.

With the establishment of French colonialism in Vietnam early 20th century, Vietnam society drastically changed with new social groups began to emerge: the bourgeoisie, the petite bourgeoisie, and the commoners ... Those who collaborated with the regime in land development became landlords while others were recruited into colonial bureaucracy. Vietnamese traditional feudal classes were split. Reactionists were landlord and bureaucracy worked as hireling for the France while the remaining was Confucian lived in seclusion. Meanwhile, Ca Tru underwent a crisis in terms of: the composers, performers and spectators changing its modality and objective of operation. Although the number of private inns, performers and spectators increased, still, it changed in nature.

According to Hong Lam: *"In 1938, there was 216 singing houses (nha hat) and nearly 2,000 "co dau" (female singers) in the outskirts of Hanoi. But now (in 1942), the number would have increased by 20, 30 or even 60, 70 times?"* On page 20 of this article, he continued: "According *to Doctor Joyeux's research, there were 1,000 "co dau" working for 250 singing houses in Hanoi (excluded owner – formal "co dau", "co dau ruou"...)".* By mentioning the number of "co dau", Hong Lam implied the number of doctors and the

venereal disease spreading from those places. Still, there were some real "co dau" but the majority of singing house had become brothel.[4]

In book "Poets of Vietnam", Hoai Thanh wrote that the French colonialism severely threatened and disrupted the traditional way of life in rural Vietnam and so did the artistic life.[5] As its audience changed, Ca Tru must also change to adapt. To that extent, the French were responsible for the depravity of Ca Tru in general and the singing houses in particular.

In 19th century, Ca Tru was reckoned as the art form of outcast Confucian; however, they were noble clients, who have very high education with high expectation. The female singer "Dao Nuong" had to improve to refine the lyrics, the melody which brought Ca Tru to a higher level of scholar chamber music. In 20th century, Ca Tru was systematically suppressed ass the French turned the private inns to pot houses, opium dens or bawdyhouses – home of spoiled rotten brats in order to depress the patriotism of Vietnamese.

Ca Tru become a ''rotten and depraved game'' for the amusement of decadent bourgeois capitalists under the unpleasant influence of the complexity of Vietnamese urban society in the early 20th century. The association of singing houses with gambling, drugs, and sex, led to Ca Tru being ''condemned by many people''. Assoc. Prof. PhD. Nguyen Thuy Loan said: "By that time, *a dao* singing in the North had not had enough power to cope with the transformations of society which inevitably, led to its degradation. In some cities, it is transformed into a form of dissolute entertaiment".[6]

The tragedy of Ca Tru is the damaging consequences of the semi – feudal – capitalist society which imposed the bourgeois ideas and customs of the perverse Westerner in a country of which another form of customs was existing. Ca Tru and disgrace Confucian shared the same fate who had to choose whether to reject the new customs and gradually faded in or to adapt and to live a life of gross self-indulgence.

From singer to courtesan, from appreciation of singer's talented to merely sexual desire; the transformation happened so fast that many confucians had tried but couldn't be able to revive Ca Tru's literary style – the flawless style that was once resounded.

Ever since, the term the street of "co dau" ("pho co dau") appeared with unique properties implying Ca Tru art and only appeared in Hanoi in a certain period of time.

In the first decade of the 20th century, in Hanoi, there appeared numerous "co dau singing houses". From serving as worship at the village communal houses and ancestor worship, Ca Tru had been commercialized for entertainment at private houses, restaurants, or cabarets. As the renown "Hanoi 36 streets", of which each street specialized of one specific good, Ca Tru was also concentrated in some specific street called "co dau street". Those of the most famous "co dau street" at that time were Hang Giay, Hang Lo, Kham Thien street, Nga Tu So,...

+ **Hang Giay Street:** Among numerous popular guilds in Thang Long under Le dynasty, in Nothern areas under Nguyen dynasty, Hoa Nhai guild was a legendary attached many aristocary, and madarins. Ninh Ton (1743-1795), a doctor under King Le Canh Hung dynasty (1740-1786), even wrote a poem in praise of this ward.

Under Le dynasty, Hoe Nhai ward included Hang Than, Hang Giay and Hang Dau street. In "Hanoi's Old Streets", culturist Hoang Dao Thuy depicted Ca Tru on Hang Giay street in early 20th century with a male "*dan day"* lute player, a female singer sang while playing the "*phach"* (clappers), and a male drummer plays the "*trong chau"* (praise drum). However, since late 19th century, Ca Tru was performed in a variety of contexts. At first, Ca

[4] Hong Lam, 1942, volume 129, Venereal disease caused by singing house, The Trung Bac chu nhat newspaper, page. 18-20.

[5] Hoai Thanh, 2002, Poets of Vietnam, Literature Publisher, page. 11.

[6] Nguyen Thuy Loan, 1993, Brief history of Vietnam music, Music Publisher.

Tru was performed at rituals and feasts, at banquets for scholars or ‘‘mandarins, at scholars’ private homes then moved to private singing houses. And Hang Giay street is the place where the very first singing house was established.[7] Professor historian Tran Quoc Vuong disclosed Hang Giay used to be called “*a dao street”* as there was numerous of singing houses.[8] The established of singing house had officially started *the commercial period of Ca Tru* which attended to all levels of society.

In “Hanoi Old Stories”, writer To Hoai reckoned that Hang Giay was the most acient *co dau* street in Hanoi.[9] Writer Nguyen Tuan narrated that the first time he went to Hang Giay street with his father (Confucian Hai Van), he was 10 years old (in 1920).[10]

Before 1920, whenever someone said going to Hang Giay street, it meaned he went to enjoy Ca Tru. People didn’t remember exactly the time that singing houses in Hang Giay was established but decades later, there still were 6, 7 singing houses of even numbering on west side of the street.

The old Hang Giay street was built on the foundation of Dong Xuan. Hang Giay street is 208 metres long, Dong Xuan ward, Hoan Kiem District, Hanoi. The north side of the street intersects with Hang Dau street while the south intersects with Dong Xuan street. Innitialy, the street was named after the products that people sold. It was various type of “*giay*” (paper) which made by craftsmen in Buoi village, Cot village such as “giay lenh”, “giay sac”, “giay ban”, “giay moi”, “giay boi”, “giay quyen”, “giay tau bach”... The French called Hang Giay street Rue de Papier.

Like other streets in the Old Quarter, Hang Giay street was a specific craft street in the traditional craft village of Thang Long – Hanoi. Its products were papers. However, it held a concurrently position as “*co dau street*”. It proved that “*co dau*” singing was actually a special occupation in Thang Long – Hanoi. “Co dau” singing was grant a proper position among other craft streets in the "36 Old Streets" – the traditional handicraft village and ancient trade area of Hanoi. “Co dau” singing was truly considered as one among hundreds of recognized professtions of Old Hanoi.

+ Kham Thien Street:

Before 1915, Kham Thien Street had not yet been formed, the road was narrowed and still full of gravely soil. On two sides of the road, there were lakes, water ponds, and graveyard. The village located in a desoplated spot somewhere further inside. One side of the road intersects with Thien Ly street (nowadays known as Le Duan street). There were no houses, just a few shops selling sticky rice and porridge for railway workers. In early 1920s, as the land price increased, people started to buy land for manufacturing, including Lady Long who made and sold soap, and Trinh Dinh Sung, owner of the Glass Shop “Thanh Duc Hang Bo”.

The village major named Bat Cham who sold traditional medicines and the wealthy ringleader Cuu Khe were credited with opening Kham Thien Street through investing in real estate. In the early 1920s, as most singing houses in Thai Ha hamlet was obtruded by a bully named Tien, son of a baron named Tran Vuong; many owners decided to move to Kham Thien living under the protection of Cuu Khe and Bat Cham. At first, there were only a few

[7] Hoang Dao Thuy, 2015, Hanoi’s Old Streets, Hanoi Publisher.

[8] According to Nguyen Ngoc Tien, Tu ca quan Hang Giay den co dau Kham Thien, Hanoi moi online newspaper, 10/7/2011, URL: http://hanoimoi.com.vn/Tin-tuc/Phong-su-Ky-su/516345/tu-ca-quan-hang-giay-den-co-dau-kham-thien.

[9] According to Minh Phuong, Xuan ve nho cau hat a dao, 01/02/2017,URL: http://songmoi.vn/xuan-ve-nho-cau-hat-a-dao-73783.html.

[10] Vu Ha, Ca Tru through writers’ eyes, 21/7/2009, URL: http://anninhthudo.vn/giai-tri/bai-1-ca-tru-trong-mat-van-nhan/352942.antd.

houses moved, then so did dozens of them. As the whole street stood aloof of police district's control and the rage of jealousy wife, the asmostphere was peaceful and quiet despite of the dazzling street. Kham Thien street from 1930 to 1940 was flourishing owing to the singing houses and dancing balls. It is stated in a book written in 1938 by Hanoi's major Virgitti that: *"Kham Thien is among the most modern and expensive flesh-spots. It's the richest neighborhood in the area. There were singing houses in Kham Thien before; but it is not until recent years that singing houses rapidly thrived. On less than 800m, there are 40 singing houses with over 200 female singers, 5 dancing balls with about a dozen dancing girls and two hotels. Most of the owners were "co dau" or mistresses of An Nam senior officials".*[11] The business were so thrived that whenever a new clean and beautiful house was built; immediately, there were renter's applications at very high prices. Owners who were unable to bear the high rental fees must move to a further location such as Nga Tu So, Tau Bay street (nowadays known as Truong Chinh street), Van Thai (nowadays known as Bach Mai street), Chua Moi (nowadays known as Nga tu cho Mo). In early 1930s, audiences of singing houses in Kham Thien street included generals, merchants, drivers from other provinces; however, since 1935, only aristocrats and wealthy guests could afford to visit singing houses here, and antiilliteracy guests must go to singing houses at Van Thai, Nga Tu So, Chua Moi...

Those 40 singing houses mainly located from Tuong Thuan alley to Lien Hoa, Cong Trang alley. The decoration followed two styles: the Chinese style with mahogany chairs, camp beds, and tea cabinets, and the new style with French salon and camp beds to smoke opium. During daytime, singing house looked normal like any other street vendors, but when the night came, all lights were bringten up. All doors were widely open to welcome guests. In early days, audiences value the professtional singers with beautiful vocal voice but time after time thing changed and audiences started to prefer "a dao" who knew to please them. Whenever guests asked for "co dau" with good-singing voice, some singing houses even borrowed from others. There were two well-known singing houses in Kham Thien street – Ky Van and Truong Bay with professtional "co dau" singing ancient style. Unfortunately, the number of singing houses of traditional style was rare, of which there were singing houses of Chu Thi Nam, Chu Thi Bon – the favorite of writer Nguyen Tuan. Above all, the singing house of Lady Doc Sao is the most luxirious. Lady Doc was born in 1900 in Hung Yen, her husband is a Chinese physician named Luu Nam Sao (Lau Man Sau) that is why people call her Lady Doc Sao. Her singing house only chose 15-16-year-old beautiful girls from poor family in rural areas then hire instructors to teach them a few Ca tru song, some French sentences, and to entertain and flirt with guests. "Co dau" got to use French cosmetics and wear fine silks for young and fresh looks. They had to follow strict disciplines such as forbidden to talk or laugh with each other in front of guests. When going out, they had to use private cyclos of singing house. Lady Doc Sao's singing house has many beautiful and smart co dau such as: Uyen, Xuyen, Phuong…

Attending a show at a luxious singing houses in Kham Thien from 1936 to 1940 costed about 20 Vietnam dollar; but it would cost around a hundred Vietnam dollar for a guest to be served with Western wine, opium, night supper when monthly salary of a new district chief was only 80 Vietnam dollar. Meanwhile, in a popular area like Gia Quat (today known as Long Bien District), a show would cost only 2 to 3 Vietnam dollar; the common price was higher but only from 5 to 10 Vietnam dollar. Famous "co dau" in Kham Thien at

[11] According to Nguyen Ngoc Tien, Tu ca quan Hang Giay den co dau Kham Thien, Hanoi moi online newspaper, 10/7/2011, URL: http://hanoimoi.com.vn/Tin-tuc/Phong-su-Ky-su/516345/tu-ca-quan-hang-giay-den-co-dau-kham-thien.

that time were Hai, Xuyen, Sam, Toc quan, Sam Gia, etc… and "co dau" Ho (People's artist Quach Thi Ho) who was famous for her beauty and talent.

+ Hang Lo Street: The record of "co dau" guilds in Hang Lo Street is extremely rare, but in novel "Leu chong", Ngo Tat To affirms that this was a famous street: "During 10 days of waiting for exam resutls, Van Hac and Doc Cung didn't stay at the inn for six nights in a row. They spent every night at Hang Lo street, where people called as "*rung son phan"* (a forest full of beautiful girls)". According to the time in the story, "co dau" guilds in Hang Lo Street must have been established at the first ten years of the 20th century.

Hang Lo is the old name of Hang Bong street, one among "36 old streets" in Hanoi but now the name no longer exists.

According to a survey, Hang Lo street (Hang Bong street today) runs from Hoi Vu alley to Cua Nam street. Innitially, its name was Hang Lam street as it specialized in making blue dye then it changed to Hang Lo as specializing in selling fish trap like "do", "dom", "lo"…

+ The "hai muoi bon gian co dau street" (24-compartment – "co dau" street): *In the book "Hanoi 36 Old streets", Thach Lam mentioned about "24-compartment – co dau street" that: "Some of us might still remember the scent and flavour of the "24-compartment roll cakes". At that time, 24-compartment was also a prosperous neighborhood of "co dau" with various recreational activities days and nights".* Eminent artist Vu Ha – former Deputy Director of Voice of Vietnam also refer to the *"24-compartment – co dau street"* which was the big theatre belong to "co dau" guilds of Vinh Ha, Thai Ha, Van Thai with 24 *compartments* (the typical Vietnamese house has only 3 to 5 compartments), located at the end of Hue street near Hoan Kiem lake.[12]

+ Beside that, there were "co dau" guilds at Cau Giay, Kim Ma, Nga Tu So (there was singing houses on Tau Bay street (Truong Trinh street today), and Lang street). In Phu Hoai, Ba La Bong Do, Gia Quat, Thuong Cat, there also had singing shouses to welcome guests in urban areas of Hanoi and other provinces. And in Ben Chem, "co dau Chem" were famous for working in the fields, catching fishes by days and singing by nights.[13]

As mentioned above, Initially, the term "co dau" was a respectful name to refer to female vocalist "Dao Nuong" at high level of professionalism. "Co dau" must stand upon their dignity, family's reputation and tradition. Female vocalists used to perform with lute players ("Kep") who were their relative such as father, husband, and siblings. If they committed to any illicit relationship, they would bear the punishment of the guilds such as paying pecuniary penalty, being expel from the guilds…

By the end of 19th century and early 20th century, Ca Tru was systematically suppressed, becoming associated with prostitution and the degradation of the female vocalists. According to Ms. Pho Thi Kim Duc, a famous "Dao Nuong" at Kham Thien street, in 1943-1945, the colonial government indiscriminately licensed rich people to open private theaters where female vocalist severed wine to customers. Many cases of shocking extramarital affairs were reveled brought about extremely bad reputation to "co dau".

At that time, the terms "co dau ruou" (female vocalist serving wine) and "co dau hat" (female vocalist who sing) had appeared. "Co dau ruou" couldn't sing. They didn't come from any guilds, neither did they interested in learning how to sing. They only worked to earn easy money from serving the mandarins.

[12] Vu Ha, Ca Tru through writers' eyes, 21/7/2009, URL: http://anninhthudo.vn/giai-tri/bai-1-ca-tru-trong-mat-van-nhan/352942.antd.

[13] Vu Ha, Ca Tru through writers' eyes, 21/7/2009, URL: http://anninhthudo.vn/giai-tri/bai-1-ca-tru-trong-mat-van-nhan/352942.antd.

The performing environment reformed with a wooden bed and a couple of plastic chairs. “Dao Nuong” and “lute player” sat on the bed and sang upon customer’s requests. Gratuity would be put on envelopes placed on a dish.

Previously, audiences used to be the scholar class such as Confucians, mandarins, aristocrats. However, in the early 20th century, audiences were disparate of all classes. As long as they had enough money, they would come listening. The majority were officials, petite bourgeoisie and soldiers.

With the French living in Vietnam, dancing was introduced to Ca Tru singing houses. The very first co dau singing houses having a ball room was the property of Ms. Doc Sao (no. 96 Kham Thien Street). Audience could savor their taste with listening to “co dau”, drinking and even dancing. They didn’t come to Ca Tru singing houses to experience Vietnam traditional music, but came in for enjoyment of their own culture.

When the Communists came to power after the 1945 August Revolution, Ca Tru was systematically suppressed. Many beautiful talented female vocalists (“co dau”) were no longer daring to sing ever again. They hid their instruments (“dan”, “phach”) trying to blend in to the new life. Being afraid of isolating for the terrible reputation, they didn’t dare to acknowledge themselves as “co dau”. The reputation of a hedonistic pleasure with dreadful influent to Vietnamese customs and morals was ascribed. Many “co dau” lived by running tea-vendor on the street while others returned hometown working in the fields.

“Ca nuong” used to be the term referring to female vocalists with holy soul performing at sacred places like temples, royal courts… went a long way to become prostitutes. Originally, “co dau” and spectator developed affection as they were appreciated others’ talent. Now, the dominators had turned Vietnam traditional music into a commodity, a form of service business to serve the dissipated needs which brought about filthy reputation of cheap class entertainers to “co dau”.

During hundreds of years of development, Ca Tru underwent many changes, so did the performers. Amateur artists learnt to become professional and then diverged into different paths, some even went out of traditional limitations. The complications that arose along “co dau” had made up many conflicting views. But the majority was hash and contemptuous which is considered common toward prostitution.

Despite the controversy in society, early 20th were the golden time of Ca Tru with profound effect on cultural and spiritual life of Hanoian and Northern artists. Discussing about the influence of “co dau” to the Vietnamese literary class, it must be seen as the most positive impact in Hanoi in the early of 20th century. At time when “co dau” came into vogue, “co dau street” like Kham Thien street was not only flesh-spot but also indeed “the cradle of Hanoi culture” (according to writer Vu Bang). It was the place where talented Vietnam artists sublimated.

Ca Tru has never separated from Vietnamese culture and Vietnamese artists since the ancient times. Many compositions have been created with Ca Tru harmony. As a genre of chamber music, Ca Tru has a rather selective audience. Nevertheless, it was so easy to combine with other art forms. Ca Tru echoes has greatly influenced to generations of artists and artworks in Vietnam.

From the ancient time, Nguyen Du wrote “Long thanh cam gia ca” which is the inner voice of “ca nuong” showing sympathy to outcast musicians. Many talented Vietnamese Confucians like Nguyen Cong Tru, Cao Ba Quat, Duong Khue, Chu Manh Trinh, Tan Da, Nguyen Khuyen, Nguyen Thuong Hien, Tu Xuong,... have compositions which then became immortal songs of Ca Tru art.

In early 20th century – the golden time of Ca Tru, there were numerous famous compositions written about “co dau” and ca tru art such as: “Com thay com co”, “Tet an

may"... written by Vu Trong Phung, "Chua dan", "Chiec lu dong mat cua", "Doi roi"... by Nguyen Tuan, "Gac di Nam" by Vu Hoang Chuong, "Tieng chong chau cua bac Nguyen" by Hoang Cam,...

Besides, "The co dau's son" by Kim Lan, "Quen dieu do" by Nam Cao, "Hanoi old stories" by To Hai, collection of short stories by Khai Hung, by Thach Lam,… witnessed the stamp of "co dau" and Ca Tru.

The Lu, Vu Hoang Chuong, Xuan Dieu, Nguyen Binh,… are poets of New Poet Generation also entrusted their intimate souls with "Dao Nuong" in poems.

Until now, there are numerous works of art bearing the stamp of Ca Tru. There were songs such as "Dat nuoc loi ru" by Van Thanh Nho, "Tren dinh Phu Van", "Legends of Nui Coc Lake" by Pho Duc Phuong, "Mai dinh lang bien" by Nguyen Cuong, "Hat mua mua xuan" by Truong Ngoc Ninh, "Giot suong bay len" by Nguyen Vinh Tien, "Da trong chong", "Ben bo ao nha minh" by Le Minh Son,...

Movies such as "Light of the capital" (director Ha Son based on the composition of Vu Trong Phung), "Me Thao thoi van bong" (directed by Viet Linh based on "Chua dan" by Nguyen Tuan), "Leu chong" (director Nguyen Thanh Van based on the novel by Ngo Tat To), and the most recently was "Long thanh cam gia ca" (director Dao Ba Son inspired by the poem "Long thanh cam gia ca" by Nguyen Du)...

In contemporary art, Ca Tru was brought to many compositions as highlighter, a method of expressing a deep aesthetic sense as well as showing appreciation for precious cultural values.

Inherently, Ca Tru was a conventional art form. Yet throughout the years, it changed to become a mean of earning for living. In fact, it was essential for the development of Ca Tru. It had to adjust and adapt to exist and to preserve itself.

As time flies, with the introduction of Western capitalist culture, Ca Tru went towards professionalization, gradually eliminate amateur, spiritual factors to become the most prevalent recreational art form in urban areas in early 20th century. The artistic qualities of Ca Tru were incredibly suitable for the atmosphere in crowded urban areas. Gradually, "a dao" originated from the countryside had to familiarize with the rich environment of art and the complex professional life of sensitive relations. Fortunately, there were still many real Ca Tru performers struggling to retain the traditional culture and many talented artists who loved the talent of "co dau" honoring Ca Tru with special compositions influence by Ca Tru traditional echoes.

After years of suppression, Ca Tru has been restored by generation of artist and authorities. Many "Ca Tru" Clubs emerged such as: Lo Khe Club (Lien Ha commune, Dong Anh district, Ha Noi), Co Dam Club (Co Dam commune, Nghi Xuan district, Ha Tinh province), Giao Phong Club (Vinh Phuc commune, Van Giang district, Hung Yen province), Ngai Cau Club (An Khanh commune, Hoai Duc district, Ha Tay province), Dien Chau Club (Nghe An province), Dong Mon village Club (Hoa Binh commune, Thuy Nguyen district, Hai Phong province), Dan Chu Club (Tu Ky district, Hai Duong province), Dong Noi Club (Ha Tan commune, Ha Trung district, Thanh Hoa province), Ca Tru Club in Bac Ninh province,… Still, Ca Tru in Hanoi has always been the most methodical and professional. In 1991, Hanoi Ca Tru Club was founded. In 1995, Thai Ha Ca Tru Club established and impressed the public. They performed consecutively in Vietnam and around the world. Recently, the most famous is Ca Tru Thang Long Club.

On 1st October 2009, UNESCO recognized that Ca Tru was the intangible cultural heritage in need of protection. It is strongly important to rebuild and promote the spatial of Ca Tru singing which require the efforts of the whole society. Ca Tru is being restored and

will certainly hold sustainable position in the music industry and the traditional art of Vietnam.

Today, Ca Tru is officially a part of Vietnam chamber music. Every year, in special occasion, at the Temple of Literature and Ngoc Son Temple, Ca Tru is performed to express the love and the praise of the country, people and the life. The lyrics vibrate with enthusiasm in the golden sunshine reflecting on Hoan Kiem Lake.

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ПРЕОБРАЗОВАНИЕ ТРАДИЦИОННОГО ВЬЕТНАМСКОГО МУЗЫКАЛЬНОГО ЖАНРА “CA TRU”(КА ЧУ) В НАРОДНОЕ ПЕНИЕ “CO DAU”(КО ДАУ) В НАЧАЛЕ XX ВЕКА И ЕГО СУЩЕСТВОВАНИЕ В СОВРЕМЕННОМ МИРЕ

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Статья посвящена одному из видов традиционного народного пения Вьетнама “CA TRU”, который выдержал много исторических испытаний и в начале XX века в Ханое постепенно преобразовался в профессиональное пение “CO DAU” с достаточно сложной техникой исполнения. В настоящее время музыкальный жанр “CA TRU” подтвердил свою важную позицию не только во Вьетнаме, но и во всём мире. Этот вид искусства народного пения был признан ЮНЕСКО в октябре 2009 года нематериальным культурным наследием человечества.

Ключевые слова: народное пение, Ca Tru, Co Dau, гармония, камерная музыка.